

The **AUTHOR** & JOURNALIST

JULY

1925

**Random Hunches on the
Action Story**

By Ralph R. Perry

Editors Are Good Scouts

By Thomas Thursday

**Writing the Confession or
True Story**

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Selling to British Papers

By Reginald H. W. Cox

As a Boy Reads

By Russell Gordon Carter

The Literary Market

*Authentic Information on the Manuscript
Requirements of the Publishers*

Volume I, No. 7

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THE AUTHOR & JOURNALIST'S Literary Market Tips

*Gathered Monthly from Authoritative
Sources*

Fawcett's Magazine is the new name of *True Confessions*, Robbinsdale, Minn. It is in the market for interesting personality sketches about men and women in unique jobs or life situations—such persons, for instance, as motion picture doubles, circus performers, lighthouse tenders, human flies, steeplejacks, professional dare-devils, and the like. It prefers those about women or of interest to women. The editors write that under its new and expanded policy, *Fawcett's Magazine* expects to give a good deal of attention to unusual personalities, and its immediate need is for some of these intimate sketches, running from 500 to 2000 words. These must be entertainingly written and accompanied by pictures. Payment will be at the rate of 2 to 4 cents a word, on acceptance. *Fawcett's* has in its files enough first-person confession stories to meet its requirements for months; but it will soon need general fiction stories of the romantic or dash-of-adventure kind, in which the heroine plays a conspicuous part and that will have a strong appeal to women. Some detective and Western fiction stories can be used in the fall.

Real Detective Tales and Mystery Stories, 1050 N. La Salle Street, Chicago (formerly *True Detective Tales*, 800 N. Clark Street), Edwin Baird, editor, writes: "I am in the market now for dramatic short-stories under 4000 words, that hum with tense action and suspense—vivid, thrilling stories in which every word counts and that will keep the reader breathlessly interested to the last sentence. An excellent example of this sort of story is "Flashing Death," by George Allan England, featured in the August issue. All our stories, of course, must be of the detective or mystery type, but I am particularly interested right now in stories of Western *locale*; and a good mystery or detective yarn, with a Western background, will stand a splendid chance of acceptance. "The Gila Men," now running serially, is representative of the kind of Western mystery story that I want. I can promise a prompt decision on any manuscripts sent to this office."

Paris Magazine, Robbinsdale, Minn., is now favorable only to stories of a movie flavor, according to Jack Smalley, editor, who writes: "I am on the lookout for yarns of 1500 to 2500 words having movie atmosphere and a bit of excitement. Soft-pedal on sex stuff, although, of course, we want some romance. We have increased the size of the book to ninety-six pages, including a 16-page prismatic section, and will print inside news of the screen from correspondents in France, New York and Hollywood."

Advertising and Selling Fortnightly, 52 Vanderbilt Avenue, New York City, uses little general matter. Frederick C. Kendall, editor, writes: "We publish only specific instances of actual business happenings."

Harry Stephen Keeler, editor for the Lambert Publishing Company, Room 1009, 538 S. Dearborn Street, Chicago, writes: "The Lambert Publishing Company has abandoned its project of getting out a new magazine, for the reason that it proved impossible to secure manuscripts sufficiently long and at the same time sufficiently strong to fit in with its plan of publication. Stories of 100,000 words and up to 140,000 words were sought, and 1 cent per word was offered. But out of many hundreds of serials and novels submitted, those which did reach this desired length proved weak or impossible so far as publication went. As a result of several months' hard work, only two possibilities were unearthed; and one of these manuscripts was doubtful at that. The Lambert Company is a subsidiary of a company which is already successful in magazine publishing. All manuscripts in the office have been returned to their submitters, and any further queries, now that I have left the company, will be answered by me if sent to Harry Stephen Keeler, care of *10 Story Book*, in the same building, same address. There is no connection, of course, between the Lambert Company and the *10 Story Book*: the above street number harbors about forty separate publications and publishing companies."

The Service Station News, 526 H. W. Hellman Building, Los Angeles, Bert Butterworth, editor, writes to a contributor: "We are interested in anything that will make the columns of *Service Station News* more palatable to our readers. We find that humor does this and use as much of it as we possibly can afford. We are interested in anything that fits into our field, which is the service station, very largely, but includes garages and battery stations. We pay 1 cent a word to our regular contributors." Payment is understood to be on publication.

The American Boy, Lafayette Building, Detroit, Mich., advises a contributor that it "aims to interest and help boys between the ages of twelve and twenty. Stories should be of the quality that will inculcate the best literary standards, not repelling by too obvious moralizing, but implying moral truths by setting forth high ideals in the characters. Facts should be accurately presented in stories of daring and adventure that satisfy a boy's natural longing to roam, or stories of service—all of strong plot quality." Length may be from 1000 to 50,000 words. Short, novel items illustrated by photographs are desirable. Verse is used rarely. Payment is on acceptance at good rates.

Heart-to-Heart Stories, 45 W. Forty-fifth Street, New York, until recently published as *Saucy Stories*, has been discontinued and manuscripts addressed to it are being returned unopened to the authors.

(Continued on Page 24)

Prize Contests

Triple-X Magazine, Robbinsdale, Minn., offers cash prizes totaling \$100 each month for letters of 500 words from readers. The first prize each month will be \$50; second prize, \$25; third prize, \$10; and there will be five prizes of \$3 each. The first of these monthly contests will be announced in the September issue of *Triple-X*, on the stands August 10, and the contest closes September 1. The editor points out in a letter his belief that there are human adventures that match the heroic adventures of the fictional characters in the magazines that were conceived in the minds of the authors. The subject of the first contest is: "The Most Heroic Deed I Ever Witnessed." Every man, woman, and child has witnessed some particularly heroic deed. This hero might have been a brave dog that dashed through flames to warn his masters that their home was afire; it might have been a man or woman who plunged into dangerous waters to save the life of a friend; it might have been a fireman or policeman who jeopardized his life to save the life of another; it might have happened in the North, South, East, or West; at home or abroad. Think of the one act of heroism that stands above all other brave deeds you have witnessed; tell it in 500 words on one side of the paper, and send it to "A" Contest Editor, *Triple-X Magazine*, Robbinsdale, Minn. Winners in each contest will be announced as soon as possible after its conclusion.

Everybody's Magazine, Spring and Macdougal Streets, New York, announces a new contest—"I'd Like to Know Why." The editors state: "Everybody has some pet question that comes to mind time and time again and has never been satisfactorily answered. It may be as simple as 'Why do I always sneeze when coming out of the shadow into the sunlight?' Or it may be as difficult as Mrs. Leonard's question: 'Why do children lie?' Don't select a question about a point of information that can be answered by consulting a source of reference such as an encyclopedia or a library. For the best two letters received of not over 400 words a first prize of \$10 and a second prize of \$5 will be given. The competition closes August 1, 1925. Address communications to Contest Editor with stamped envelope if you wish material returned.

Your Car, 1926 Broadway, New York, offers a prize of \$100 for the best 1000-word letter describing your greatest thrill during a transcontinental motor trip. Letters must be in by August 31, 1925. Contestants are to select for description the finest human interest-moment of their trip. *Your Car* also offers \$1230 in cash prizes for correct solutions to car puzzle cut-outs appearing monthly in the magazine, with final grand prizes at the end of the six months. Monthly prizes are \$25, \$15, \$10, and \$5, respectively; grand total first prize is \$250; second prize, \$125; third prize, \$50; fourth prize, \$25; ten fifth prizes of \$10 and forty sixth prizes of \$5. July solutions must be mailed to Contest Editor before midnight August 10, 1925. *Your Car* further pays \$15, \$10 and \$5, respectively, for the best photographs submitted each month. These should be human-interest pictures, of odd characters or humorous incidents along the way-

side, or elaborate views of scenery. The magazine pays \$10 monthly for the best letter of 1000 words or less describing your "cleverest emergency repair," one which has perhaps saved you from a night in the open. *Your Car* further offers a prize of \$25 for the best 1000-word letter telling how your worst accident occurred and how it could have been avoided. Address answer before July 31, 1925, to Contest Editor.

Barron's, 44 Broad Street, New York, offers \$1000, \$500, \$250, and five prizes \$50 each for the best answers within 2500 words to the question: How Would You Invest \$100,000? The problem is to assume that the \$100,000 represents the entire fortune of a young woman who has been left a widow with two children. How would you invest this amount of money for her? Answers must include a list of the specific investments suggested. Manuscripts must be plainly written or typewritten on one side of the paper, with author's name and address on first page. Closing date is August 15, 1925. Address Competition Editor. All the answers printed in *Barron's*, whether they win a prize or not, will be paid for at regular space rates.

The Florida Society of America, Hollywood, Fla., offers a total of \$20,000 in cash prizes in a competition to discover what product or products are best suited for manufacture in the state of Florida. Contest closes January 1, 1925. A booklet explaining the competition in detail and containing information of value to contributors will be sent free on request.

Photoplay, 221 W. Fifty-seventh Street, New York, offers \$5000 in cash prizes for the best solutions submitted to a series of Cut Picture Puzzles of motion picture stars. Competitors will have to study the pictures which will appear in the June, July, August and September issues of the magazine.

The Chattanooga Writers' Club announces the Eberta Clark Walker prizes for 1925. The first prize will be \$20 for the best nature poem submitted, open to all entrants. The second prize will be \$10 for the best nature poem submitted by a Southern writer living in the South. Poems must be original and unpublished. Contest closes November 1, 1925. Address Miss Ernestine Noa, President Chattanooga Writers' Club, Box 85, Lookout Mountain, Tennessee.

Liberty, P. O. Box 1123, Chicago, announces \$1000 per week as prizes for titles to *Liberty* covers, accompanied by 100-word comments, as follows: First prize, \$500; second, \$250; third, \$100; fourth, \$50; fifth to eighth, \$25 each. Conditions and entry coupon are published in each issue. *Liberty* has discontinued its weekly limerick contests. In connection with its \$50,000 prize story contest previously announced, it offers each week \$100 for the best letter of not to exceed 100 words describing what sort of a story you like (or do not like) to read in a magazine or see in a movie. Letters must be accompanied by a ballot clipped from the magazine.

The Rochester Herald, 34 Aqueduct Street, Rochester, N. Y., pays \$10 for the best last line to a limerick published every Tuesday.

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CONTRIBUTIONS of superior interest to writers will be promptly considered and offer made if acceptable. Stamped envelope for return if unavailable should be inclosed.

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FIGURES ON WRAPPER show date to which your subscription is paid. Act promptly in renewing or reporting change of address. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered.

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879.

Symposium on Style

FOOD for thought on the part of any writer, whether seasoned or beginner, will be compressed between the pages of the August AUTHOR & JOURNALIST.

As we were preparing the articles to be used in this forthcoming issue for the printers, the realization was borne upon us that all of them dealt—though from widely dissimilar viewpoints—with but a single problem, the problem of achieving the professional style.

Nothing is more difficult to define than the deficiencies of expression which cause a manuscript to read amateurishly. "Plot and construction I can teach, but style you can achieve only by years of experience," is what many a teacher of writing feels tempted to say to his pupils. It is one thing to realize that a piece of writing is amateurish, another to tell its author why, or how to improve it.

The four writers who contribute leading articles to the August issue, each well known to AUTHOR & JOURNALIST readers, have furnished us with a most important and illuminating symposium on this subject.

The viewpoint of an editor of a magazine especially favorable to stories of plot and action is vigorously expressed by A. H. Bitner, associate editor of Frontier and author of "What an Editor Wants," in his article entitled "The Space-Grabber."

More subtle phases of the subject are discussed by Warren Hastings Miller, former editor and globe-trotting author, who has entitled his screed "The Professional Touch."

Edwin Hunt Hoover, story-writer, bases his constructive analysis of "The Curse of Amateurishness" upon a study of manuscripts that have come under his observation as critic-instructor on the AUTHOR & JOURNALIST staff.

Finally, Chauncey Thomas, who has the knack of saying unusual things in a startling fashion, explores a little-known avenue of word-possibilities, in "An Exercise in Words," with results astonishing to anyone who may not have realized the infinite number of shadings of which human language is capable.

To our friendly critics who deplore the emphasis so often placed upon plot and action, the August issue, with its concentration upon problems of style should prove a joy.

Random Hunches On the Action Story

Plausibility and Avoidance of the Hackneyed are Essentials of This Type of Fiction; Character Drawing the Effective Way of Securing Novelty and Convincingness

By Ralph R. Perry

Assistant Editor, The Frontier

TAKE a healthy young American who is capable of having adventures. Toss him headlong into the most exciting environment you know. When everything has happened to him that your imagination can conceive, stop.

Such is the formula for the action story. The market for such yarns among the all-fiction magazines of masculine appeal can be described only by the word avid. At first glance it would seem one of the simplest types of story to write; and yet, very few first-class yarns are received. There is a trick to it, and if I go on to point out what I believe is the technique of the action story, it is because my daily work gives me the chance to see the mistakes that even capable writers make in dealing with the form.

For the action story is a form, with a definite technique of its own which is too infrequently discussed in textbooks dealing with the art of fiction. Most teachers start from the premise that a short-story is the dramatic portrayal of a single incident, and the corollary of that definition should be that in writing a story the author can approach his material either from the angle of unity, or the angle of drama. The books emphasize unity. We are told to select a single character trait for the hero, and to build up a series of episodes which will make the depiction of that trait unequivocal; or to make a story evolve around a single plot complication or a single theme. It is impeccable advice, particularly when a story does not run over 5000 words; but it is not the only way to write.

The dramatic method of approach consists in sitting back in your chair and making up your mind to spin a yarn. You are not going to interest the reader in character

or theme, but to entertain him by descriptions of fire, flood, shootings, and shipwreck which make no demands on the reader's knowledge of life or insight into human nature. Your action story begins to be written when you jot down a few general notes of the climaxes it will contain. The hero is to be overtaken by a blizzard. He will dive into a ship's hold filled with water to plug a leak. Or whatever else the action may be.

Judging from submitted manuscripts, the writer will make a mistake of rejection-slip magnitude if he dashes to the typewriter at this point. It may be true that he has fulfilled the formula. At first sight action stories may appear to be formless things, which may begin with any striking situation, and which have no logical conclusion. Their interest depends only indirectly upon plot or characterization, for they will be bought because of the excitement of their incidents and the veracity of the local color. Nevertheless, unless you can convince the reader that the story actually happened, and that the hero is in real danger, your audience will yawn. Simply because your action is going to be more violent than anything the reader has encountered in his own experience, you must be particularly careful in your motivation. The reader may concede that a man will try to cheat a perfect stranger on sight. But a normal human being won't unload a six-gun at him. The age of chivalry is past, and a reader simply will not believe that a hero will dash to the aid of a distressed damsel or an innocent man merely because the villains are doing them dirt. Dozens of newspaper accounts of holdups point out that the bystanders seldom attempt to interfere with the robbers. They don't care to risk stopping a

bullet for the sake of earning the thanks of a perfect stranger. And who will blame them?

MORE action stories are rejected because they are unconvincing than for any other reason, and I believe that lack of plot, and not the choice of subject matter, makes them appear improbable. Stories of character and theme can be written around very simple plots, but an action story must be supported by an involved structure where every thread braces and supports every other like the ropes and spars of a ship's rigging. Yet all of this plotting is done solely for the purpose of making the action appear natural. In an action story, once you have your plot, keep it in the background. The reader is interested in what happened, not why the heroes and villains chose to act as they did.

The first test of a good action plot is to ask, Is the hero of normal courage and ordinary common sense? The writer makes him a superman or a knight-errant at the peril of his check. If the hero has a horse that will outrun anything on four legs, if the villain's bullets cannot puncture anything save his sombrero, if he can remain in a burning building for hours, the reader will get the notion that the hero bears a charmed life. He has magical protection. Children may like stories of magic where the hero has invulnerable armor and cloaks of invisibility, but such things offend a grown-up American reader's sense of fair play.

It is equally important to give the villain a square deal. In poor action stories the villains are shrewder, abler, and braver men than the hero, but they can't seem to buy anything but blank cartridges at the hardware store. They lay intelligent pitfalls which the hero escapes by pure luck, or by overhearing a conversation. I have never been able to forget a story in which a hero confronted five villains in the dark on the prairie. The chief villain sneaked around and set the grass on fire behind the hero, so that he was outlined against the light, while the outlaws lay in darkness. That was intelligent tactics. I think one good shot concealed by darkness could kill five standing in the light. But did such a disadvantage make the hero pause? You know the answer. Intrepidly he stalked into the darkness against five skillful gunmen, and brought them down with five shots. That is

magic. The author cheated the villain out of a victory. He reversed the principle that success should be made easy for the villain, and hard for the hero.

In the perfect action story the hero is a man no abler than the reader. The villains do what the reader would do if he were a villain, the most intelligent and ruthless thing the reader would do if he were a villain, the most intelligent and ruthless thing the reader can think of in the circumstances. Nevertheless, the hero conquers them by superior wit and courage.

EVEN when an action story is convincing, it is liable to be rejected because it is trite. An author may plead in his own defense that there are comparatively few situations which will make it seem natural for a man to scuttle a ship or attack a band of twenty thugs waving bowie knives with his bare fists. Thousands of Western stories have been written on the plot in which a wandering cowpuncher stops at a ranch whose owner has a daughter (invariably beautiful, usually blonde), and who is in financial difficulties because someone (usually the foreman, who is in league with the rustlers) wants to marry the daughter against her will. The plot was a good one once. It will motivate any amount of shooting. But by this time readers know that plot by heart.

A clever action-story writer will get some variation to a type plot if he can, and if he has to use a stock situation he will distract the reader's attention from the plot as much as possible. Why do four Westerns out of five start with the wandering puncher telling his horse how beautiful the valley at their feet appears? If one must use this plot why not start with the ranchowner's difficulties? If the wandering cowpuncher proved to be the rustler, and the foreman the hero, readers might think it was a trick ending, but editors would bless the novelty.

The most effective way to make a story sound novel and convincing is to build up the personality of the character, and I believe action-story writers should take every opportunity to insert vivid ten-word descriptions of the hero's appearance and his mannerisms. An elaborate description at the start of a story will be forgotten within the next twenty pages, but even that helps. It is astonishing how hard it is for an editor to get the rudimentary notion of the hero's

appearance necessary to give an artist intelligent instructions. They are usually lean six-footers with prominent chins. But when they roll a cigarette, do they twist the ends or not? Do they have a gold tooth? Do they slam their glass on the bar or slide it back gently? What kind of shirt do they wear? Is their neckerchief distinctive? How long is the barrel of the six-gun which "spouts lead"? Are their boots down at the heel? Convince me that a man lives and I'll take your word for what he does. I can more readily believe that a covered wagon was driven thirty miles in a day if you tell me the off ox had a dun patch on his shoulder.

On the other hand, the psychological analysis of motive is out of place in a story of action. The reader is interested in what happened, and he resents having the story stop while the hero debates whether or not it is proper for him to marry the ranch-owner's daughter when he owns nothing but a saddle. The scene might be pardonable if the hero decided not to marry the girl, but he always does. Unless there is a real character development, a reflective delay is a waste of words, and in an action story hero and villain remain the same from beginning to end.

The great action stories like "Treasure Island" or "The Three Musketeers" move steadily from beginning to end. There is always something breathless about a good yarn. After an exciting chapter it is proper to slow down a bit to give the reader time

to catch his breath, but the story should move just as fast as the reader can follow. It is conservative to say that most submitted manuscripts are cut from ten to twenty-five per cent before publication. The author has to pay for that extra typing, and he is usually not paid for the words the editor blue-pencils. Many magazines won't buy stories that are overwritten, and even editors who are willing to spend their time correcting an author's mistakes have a soft spot in their hearts for the man whose work can be sent to the printer as he writes it. The idea that an author gets more money by spinning his yarn out to the greatest possible length is a bad mistake. He may pick up ten or twenty dollars now and then, but he is liable to make fewer sales.

ALL the foregoing may be summed up as a plea for care in plotting and writing the action story. The impression exists that the story of character is Art, and that action stories are potboilers. As long as a writer approaches an action story in that spirit, he will write trash. And yet—think over your favorite novels. How many of them are action stories? Take the O. Henry Award prize stories for any year, and notice how many of the tales commended appeared in all-fiction magazines. Look over the magazines that pay the highest rates, even the women's magazines. They are full of action stories. You can get a reputation and a dollar a word for them if you do them well enough.

Selling to British Papers

The Truth About the Agency System—a Little Advice and a Few Points About the British Market in General

By Reginald H. W. Cox

THE American free lance just commencing to study the British market is often a very misinformed person. As a British journalist, I have read, with a great deal of justified amusement, various views on the subject expressed by American writers who evidently have had little or no

experience. The usual drawbacks, these fellows will tell you, are that British editors either will not trust them for informative articles or do not deal with people they do not know except through the medium of a literary agent.

Of course, the whole thing is piffle, pure

and simple. Admittedly (and I hope I am not treading on anyone's corns!), the American is universally regarded as a teller of long stories, but this, on the whole, is the same as the Scotchman's carefulness and the Irishman's idiosyncrasies of expression—it is just a humorous sidelight, and British editors would certainly not reject a perfectly good manuscript because it was from a Yankee writer.

Fiction-writers like Zane Grey, James Oliver Curwood, Robert W. Chambers and crowds of other successful American authors, have big audiences of the British reading public.

Like the American market, the British market is overcrowded. The topical article is, at the moment of writing, more in demand than one on any odd subject.

With regard to the literary agent, much can be said for and against, and I certainly want to offend none of my readers. The average American, on writing for the British market, at once sends his work to a literary agent. In the circumstances there seems to be little else he can do. There is, of course, no sense in sending a love story to a carpentry journal, and so he depends on the agent.

With the exception of the best known agents, whose years of experience have taught them better sense, these people are often as careless as the writer himself. I remember a little time ago, when on a London paper, we accepted a short-story by an American author from the writer's agent.

Heavens! That agent literally bombarded us with American stories. Instead of the clean adventure story which we were looking for, the fellow piled in every type of story by the dozen. Serials, also, were delivered without a word; but nothing was accepted, and his MSS. were returned as regularly as they were submitted.

How seldom do young American writers realize that they can deal direct with British papers! The beginner cannot often afford an agent.

It is an excellent idea for the young American writer to get in touch with an English author or journalist for exchanging views. They can swap magazines and

papers, and each will be carefully studying the journals he receives from the others. The British agent, I believe, is not so necessary to the small writer as the American is. Here in England the editor will not take a bad story because it came through an agent. Contrary to many beliefs, he is fair and just and does not make fish of one writer and fowl of another.

I went to see the director of a big publishing house the other day with reference to free-lance work. His answer, brief as it was, summed up the whole situation. He said: "We are often overstocked, but we never return a really good manuscript."

This system of dealing direct with the editor has, I might say, already been discovered by at least one American writer. But the fellow made too much of a good thing when dealing with the paper on which I at one time worked. With an article of 500 words he would send a letter of the same length.

The first paragraph invariably told us how he came by the idea. He would then sing the praises of his inclosure. Money might then be mentioned, and he would often suggest what he termed a "fair price." The last paragraph was, in nine cases out of ten, a most flattering one. He would wish the editor good health and prosperity and pat England on the back generally for the fine nation it was—and end up with something like "Yours fraternally . . .!"

That sort of letter is not wanted. Just a brief, to-the-point letter. Writing is acknowledged a profession, but it means a real hard trade when selling manuscripts.

COMPETITION in the manuscript market is very keen, and every writer will do well to study the other country's market.

I should advise young American writers to keep a carbon copy of their work when sending to England. Tell the editor plainly what rights are available and whether the contribution has appeared elsewhere; inclose return postage—and make sure your name and full address are on every manuscript. You may be a "big bug" in America—but quite unknown over here!

Editors Are Good Scouts

Quotations From a Few Editorial Letters to Show that the Fiction Buyers Are Ready to Give Encouragement to the Writer Who Seems Promising in Their Eyes

By Thomas Thursday



THOMAS THURSDAY

SINCE abandoning myself to the spare-time use of the insidious typewriter I have sold for cash—not glory—about 154 short-stories and 21 articles. The yarns were supposed to be humorous. However, with the possible exception of Dr. Ellis Parker Butler and Sherwood Anderson I'm probably the worst writer of humor either on or off the earth. Some day I hope to be one-tenth as proficient as H. C. Witwer, by all odds the most prolific and accomplished designer of really funny yarns that these States ever have produced. (Highbrows—be good!) All this by way of an opening—a guy has got to get started somehow, huh?

During the few years I have meddled in the hectic game of get-by-the-editor I have been treated with a consideration and courtesy that I have not deserved. Show me the man or woman who claims that beginning writers have no chance with the current crop of editors and I'll show you a cross between a Greenwich Village bum and a literary flop! Gosh, with the deluge of magazines on the stands today it seems to me that anyone, even with the least spark of talent, should be able to peddle his or her wares to *some* market. Of course if you're a stickler for what they call high literary art—whatever that is—all right, that's your affair. Starve in your garret, if you wish, and perhaps posterity will erect a tin statue to you after you have ascended to heaven. As for me, well, posterity be blowed—here

comes the landlord! In short, what the hell do I care for posterity? Imagine the egoism of the writer who boasts that he's writing for posterity! Also, take a peek at the shape of his head.

For our text today I'm going to broadcast some letters from a number of famous editors—letters written to me in reference to my various contributions to the—er—classic literature of America. (Quit yer laughing, Shakespeare!)

I sold the first story I wrote to Henry Wilton Thomas, former editor of *Top Notch Magazine*. At the time I knew nothing of magazines or magazine "slants." More, I had never read a copy of *Top Notch*. The reason I submitted the yarn to that periodical was that I happened to find an old issue in the subway. I got the address, and away went the gem. Bing—just like that! As I say, I knew nothing of the magazine or the writing profession, or, as the college professors call it, the writing game. From the tip of my nose to the tip of my toes I'm a circus showman, and one-night stands give one little or no time to go in for art and literature. I'm still a showman—not knowing any better, I guess. I speak along these lines merely to show you what little equipment I started out with to battle the demon editors. (Woof—when I think of my magnificent innocence at that time I could actually weep!)

A week later I received this letter:

Dear Mr. Thursday:

"A Stroke of Genius" goes. Check this week for thirty-five cents, or will you have it in postage stamps?

Sincerely,
H. W. THOMAS,
Editor.

I WAS inclined to think that somebody was kidding me. On the other hand, I was innocent enough to believe that perhaps thirty-five cents was their regular rate of payment for a 2500-word story. I replied

that I'd be tickled silly to accept the thirty-five cents—in cash. By return mail I received a check for forty dollars. Ain't editors crool? After that I got busy and sold the kindly and ever-patient Thomas several thousand dollars' worth of gems. I wish space would permit me to show you, who still think that editors are in league against your every effort, the many painstaking and instructive letters this humble scribe has received from H. W. Thomas, God bless 'im! Frankly, had I been in his place and he in mine, I would have taken a vicious delight in jamming four dollars' worth of rejection slips in each story that popped in.

NEXT on the air tonight, boys and girls, will be no less than "Always sincerely, R. H. Davis." Or, in round numbers, Robert Hobart Davis, of the Frank A. Munsey Company. Davis has discovered about every writer but Moses. More, he's a darn good guy to have in your corner. Get him interested in you and he will stick by you until the checks come home. But if he drops you it's a ten-to-one shot that you're a palooka, as they remark in the fight game. Another thing, he'll give you straight-from-the-shoulder advice—he doesn't stall with a writer. I have in my files about fifty letters from R. H. D. I will start off by displaying the rejective ones—I have more of the other kind, but his toss-backs are more interesting.

Once I sent him a boxing story, entitled "Ringing the Dumbbell." It flew back, attached to this:

My dear Thursday:

You didn't ring in this time. I apologize to you.
Always sincerely,
R. H. DAVIS.

Here's another one he didn't like:

Dear T. T.:

By gosh, you've got a new one on the old mortgage. Nix on the old stuff. Young love survives all time. And listen, cul, make it plausible. Don't try to jam something down their throats they won't swallow.

Happy New Year nevertheless!

Always sincerely,
R. H. DAVIS.

Here's another kick in the sit-spot:

Dear Thursday:

Cut out them one-night stands and take a weekend on the quiet. You need a rest. This manuscript is a piece of Cheddar.

Yours as ever,
R. H. DAVIS.

And listen to this:

My dear Thursday:

This is a complete, absolute flop. I think these domestic stories would be a damned sight better if you kept your family at home.

Blooey for this!

Ever sincerely,
R. H. DAVIS.

How can you get mad at a guy like Davis? Note that there is no hemming or hawing. He doesn't like a story, and he says so. I'll say he does! The fact that these rejected-by-Davis stories all sold later to other editors doesn't mean a thing, except this: They liked 'em, and Davis didn't. What's more, I was paid for 'em and, just between you and me, that's that.

Here's another dose from Old Doc Davis:

My dear T. T.:

In the name of God and the Twelve Apostles, Mr. Man, give me something that I can believe.

It almost dislocates my arm to sign a letter criticizing you. You are throttling a great gift for humor by taxing it to such improbabilities.

Always sincerely,
R. H. DAVIS.

I sent him a yarn, entitled "The False-Alarm Murder." Tune in on this comeback:

Dear Thursday:

There's more than one false-alarm in this story.
Ever yours,
DAVIS.

Before I take Mons. Davis off the air, I'd like to broadcast a few of his "acceptance" radios. Short and sweet:

Dear T. T.:

I enclose a check.

Ever sincerely,
R. H. DAVIS.

No editor need write more to me!

And this:

My dear T. T.:

You rapped 'em that time. Take another belt at the family. Here's a check.

Gracias.

Always sincerely,
R. H. DAVIS.

More music:

Dear T. T.:

You hit 'em hard with "Art For Artie." I got forty laughs. Shoot a check through next week.

Ever yours,
DAVIS.

So much for Robert H. Davis, probably the best known editor in these States. Frankly, I like to play with him. He lacks

that false dignity that seems to embalm a few editors I might mention, but won't. He calls a spade a spade—and a fathead a fathead. Atta boy, Bob!

Of course, in reference to these rejected stories I might have answered Davis and argued the point. That would have been foolish. Never, never, boys and girls, argue with an editor. Shoot him, drown him, sock him on the chin, or even hang him; but, for the love of Pegasus, don't argue with him. You haven't got a chance!

NEXT on our program is Mr. Arthur E. Scott, able successor to Mr. Henry W. Thomas, as editor of *Top Notch Magazine*, one of the most successful of the Street & Smith group. Another good scout! If he thinks a story has a chance of being good *Top Notch* material, he'll go so far as to help you rewrite it. Fair enough, what? For example, just a short time ago, I submitted a gem to him and it came back with this letter:

Dear Mr. Thursday:

"It's Great to Be Great" isn't long enough for the theme. However, not much more is required. Suppose a week or a couple of weeks pass before Wickpick shows up, looking for a job. He gets thrown out—as you have it—and then you want to have him act as spokesman for the freaks, who quit, and get hired on the strength of getting the freaks back, who are all outside, a little way off, tired and hungry but afraid to approach the boss for reinstatement. . . .

Don't you see that this gets the story somewhere? As you have it, it all ends in a fizzle.

Sincerely yours,

ARTHUR E. SCOTT,
Editor.

This bit of kind advice improved the story fifty per cent. I followed Scott's specific instructions, submitted the revised copy, and promptly received a fat check. And the point is this: Scott was willing to take his valuable editorial time to show me what was wrong. It doesn't matter a tinker's tink whether I agreed with his version or not. He wanted it that way and he got it. And why shouldn't he have what he wants? He's *paying* for it, isn't he? Sure—and he's right. I'll be darned if I'll buy anything that doesn't exactly suit me—even socks!

Next I'll try and entertain you with a few letters from the heavy editors. I have tried the big-time magazines only a few times, believing that I'm not quite ripe for their mar-

kets. But I found them very courteous, to say the least.

This is Mr. Loren Palmer talking, from station *Coolier's*, in reference to one of my yarns:

My dear Mr. Thursday:

This is not the kind of story we would buy for *Collier's*, because we prefer humor to farce.

It is very amusing reading, however, and written by a story-writer. When you have something of a different type to submit, I shall be glad to read it.

Sincerely yours,
LOREN PALMER.

So I hadda sell that gem to one of the print-paper magazines, and may the saints protect 'em! But it shows that the big boys give you rumble, doesn't it?

AND now we have Mr. William C. Lengel, at the time managing editor of *Hearst's International*, and now representing the Hearst interests in England. Not knowing Lengel from Mr. Adam, I addressed him as "Dear Bill." Here's the come-back:

Dear Tom:

If you don't look out you're going to land here! "Good Morning, Mr. Jones!" comes very near to being a winner. I'll promise you a very careful reading of anything you have.

Sincerely yours,
WM. C. LENDEL.

I next sent the story to *Short Stories* and —bing!—Harry Maule thought it good enough to pay for. Speaking of Maule, rest assured that he's another good scout. When he rejects, it sounds like this:

Dear Mr. Thursday:

Sorry, but I'm afraid that "Robinson Crew So" is a bit too far-fetched to get by with our literal-minded public, so I've got to let it go back to you herewith. If you won't lose patience with us, we won't lose patience with you.

Here's hop'ng.

Yours sincerely,
H. E. MAULE.

Pretty decent letter, that. Any writer who'd get peeved at Maule for that sort of rejection is a grade-A boob—and a boob is a terrific thing, believe me, Barnum! As to that particular story, it was sent to our old friend R. H. Davis, and—what do you know?—it was the means of starting a series with him that has been running for two years and is still going. But that doesn't mean that Maule is a flop as an editor. Not at all. It simply wasn't his

sort of yarn, see? But it was the sort of bait that Davis was after. That editors have different policies, Allah—and all the other gods—be praised!

Well, thanks for listening—I'm signing off now. I may be on the air again sometime—if Hawkins will let me. Meantime, good hunting to you all!

First Person--Singular

By Roberta Lynn

REGULAR fortnightly meeting of The Short Story Writers' Club, into which—because the sessions are held in an alcove of a downtown hotel—there at times drift some most singular pieces of protoplasm.

We were discussing the construction of a detective yarn, in which one of our members proposed to outdo Sherlock Holmes. It looked like a "twin six" idea—as mystery plots go. Even big conservative Bill agreed that such a layout bespoke a rattling good story. But—and this is where the argument began—shouldn't such a yarn be presented in the third person?

Third person? The originator objected, reluctant to sacrifice the various entertaining details that could only be brought in via *first person*.

"You see," he persisted, "in having the detective say 'I did this' and 'I did that'—"

"But—" and a flood of interruptions overtook him.

"So constant a use of the personal pronoun!"

"It will prejudice your readers."

"They will feel your detective has too much ego."

"Really clever people do not recount their triumphs so glibly."

"If thine T's offend us, brother, laughed Big Bill, "pluck them—"

Into our midst swept a lady with a ready-made tailleur, a ready-made smile, and a ready-made monologue. After the first twenty minutes of the latter, a mumbling whisper reached me. Yes, "someone musta dropped a nickel in her!" I nodded. On she went—on and on and on! Soon we were all nodding.

The leader of our little informal club, eyes on her wrist-watch, conscientiously aware that the management expected us to adjourn around eleven, attempted from time to time to break in. But the petrifying practices of the Egotist bade us be patient, and sop up yet another drop of her memoirs.

"My careah—Ah, friends, this meeting with other devotees is indeed an inspiration. I get an idea, perhaps I dream it, or snatch it from the atmosphere of daily experience. I breathe upon it, I coax it into life, I cradle it to my breast, I croon to it, I weep over it, I laugh with it. I make it a part of me, so that when I give it to the world it *is* me. Me—me—me! The name I write under, Pansy Perdue. What? You shake your

heads? Impossible as it seems that you should not have heard of me, yet the world is a large place. However, I am a household word in Noo Yawk. My first story was accepted by the Women's Simp-posium, a weekly, and after having been submitted to but twenty-seven other magazines! Some of these, including one of the Big Four editors, wrote me that in purchasing material for their publications they always exercised the greatest discrimination. For this story, friends, I received a life subscription to the Simp-posium. My last literary venture was a poem. It embodies the drama of my soul; it is imbued with the spell of the desert. It is written in blank verse—truly, every epoch of my life is voiced in the fifty-three verses. You will find it framed and hung in the side entrance of the Harcark Apartments where I reside. I plan next to work on a play. Now do not mistake me that I have not yet found myself, as literary tyros say. Instead, I am versatile. Just now my mind is in fallow. Here, so far away from civilization, I am absorbing raw impressions. I am giving my temperament free rein. I miss my Noo Yawk. I miss the urge that Washington Square imparts. Ah, Greenwich—I—I—that is, Grinch Village, you understand. How I love night life! Ah, I must tell you. Last night I went to a little place—a dairy lunch. I stayed late—till near midnight. Something held me there. I could not at first analyze the strange fascination that haunted me. Presently, though, beneath the table I found—believe me or not, friends—I found parked there two hundred and one wads of gum! It was a great "find." I mean a great literary discovery, for on that soul-stirring incident I shall build my masterpiece! With such technical things as viewpoint, climax and construction I do not bother my head. I feel that the gift is born with the writer. He has but to live and be a channel for his ego. I—"

DESPAIR! Hope, relief, luck. Wonderful luck! A detachment of bell-boys appeared, and with manner menacing began to collect matches and straighten chairs. United we fled. At the second corner we drew up and took suspicious inventory of our number. Good! She'd gone the other way.

"Some'n," gasped Big Bill, "some'n musta dropped a handful of nickels in her!"

"Well," and our potential scribbler of mystery fiction grinned, "one thing sure! My detective is not going to spin that yarn himself."

Writing the Confession or True Story

Technique of the Craft Not Difficult, Once the Principles Have Been Grasped; the Ring of Sincerity, Combined With Simplicity, Essential to Success

By Dick P. Tooker

Associate editor, True Sensations, formerly associate editor, True Confessions Magazine, and author of many of the uncredited stories in publications today



DICK P. TOOKER

THE LARGE increase in publications of the confessional type has created a broad field for the development of writers of the so-called true story. That there is a dearth of such writers, trained for this particular field, is obvious if one has read a few hundred of the offerings received yearly by one of these magazines.

Writing the "true story," no matter who may turn up the nose at it, is an art understood by comparatively few, and it is one that every day is bringing at least financial satisfaction both to writers who have failed in straightaway fiction, and those who sell steadily to popular magazines. The demand for almost childlike simplicity and for the ring of genuine sincerity makes it no easy task to write successful confessions, either your own or someone else's. Nevertheless, with the proper training and advice, confession writing can be developed into a paying side-line or even a profession in itself.

The ring of truth is the first and paramount demand of the story for the confession and first-person magazines. Situations that really arise in real life must be told with an emotional undercurrent that will lend them suspense. There should be one or two twists of plot to complicate the story, though if more than two are introduced the ring of sincerity usually is lost unless they are handled with consummate skill.

Second in the demands of the true story is simplicity. Use short sentences and paragraphs, and ordinary words. Conversation should carry few fancy speech labels, and description should be cut to the minimum. The first line, as in good fiction, should catch the eye of the most simple-minded reader, and from then on there should be no stop for the fiction type of description, characterization, or action. Sometimes these last three qualities go over in a confession story, but usually not. They bring out a note of fiction. What is wanted is a heart-story of experiences that will arouse emotion in the reader. Humor is almost impossible to attain in the true story.

HERE is the first line I used in one of my confession stories: "I am a woman who has lived too much, too daringly, too dangerously." The average reader seeking entertainment will want to go on after reading that line. In this story I assumed the character of a woman writing a story of her girlhood mistakes and trials before happiness finally came to her.

It is far more desirable to write from the woman's viewpoint, for there is among the true-story magazines an inclination toward the story told by the disillusioned woman or girl, rather than the man. Perhaps some men writers will find it difficult to give their work the feminine tang. A few suggestions may help. A woman is prone to write with a preference for smooth, steady sentences, soft-sounding words and transposed phrases; a man writes more directly, explosively and snappily, or gruffly and thunderously. Here is a sentence as I conceive a man and a woman would write it. First, the man: "In those

days I threw myself into a mad life of wine and song, and I thought I could bury the pain of a broken heart in that artificial world of bubbles." Here is the woman: "There was once when I threw myself into pleasure, thinking in that bubble world of artifice I could find surcease for the wracking pangs of heartbreaking disillusionment." A woman as a rule gets slushily sentimental here and there, and uses an abundance of words like sipping, hollow, sweetness, shuddering, peril, longing, ceaseless, moan. Of course, I am not speaking of the trained woman writer, but of the woman supposedly writing a confession. A few hours of practicing feminine style usually will awaken a man to the fact that he can imitate the opposite sex without much trouble, and that he has more woman in him than he thought.

When attempting the confession, it is well to remember that emotion stands first and last as the pull that must put the story over. If you can move the hearts of your readers through appeal to their sympathy that is all you need to do. Simply think of a girl or woman you know rather well and drag her through the most heartbreaking and unfortunate love affair you can imagine, then make her happy. Put yourself in the confessor's place, and tell the story as if you had actually lived it, and as if you were writing it home to your mother or brother.

ALWAYS there must be a good moral influence. This is often made artificial, but the sincere writer can honestly and beneficially bring out a moral in the confession. It is like any other business—it depends upon the person behind it what effect it is going to have, in this case whether it is going to be a "debasement influence on the reader" or an uplifting one.

Though at present there is quite a large market for confessional stories, it is well to keep in mind the fact that one will turn out a few confessions that would do better as fiction. Told in the first person, with all the earmarks of the confession, a story of this type can seldom be sold to the general market. At this point we come to fictionizing the confession.

This is not so large a task as it may seem. To change from first to third person is not difficult at all, especially if you have originally written with such a possible change in mind, and to insert here and there more description and atmosphere is easily done.

The good confession always is the framework for a good fiction story.

Writers should use every precaution to prevent possible libel. Inadvertently, in writing the story of a sensational case, one may cause a lot of trouble to his publisher and himself through a few disparaging expressions that innocently strike home to someone who sees himself in the story. Unless one can get at the bottom of the story the signature of the person whom he is writing about, he must be sure that that person's name and his more obvious personal attributes do not appear. Write a story that tells what has happened, but carries the action and atmosphere into another locality, concealing the identity of the actual central character.

At first it may seem that the value of a story thus changed has considerably diminished after its actual setting and characters have been misconstrued. But, not so. If the story really has human interest it will sell, no matter what fabulous locale and characters it is tied to.

Sex appeal is not nearly so much emphasized today as it was when the "true story" epoch began. Business of "debauching the adolescent" has become bad business for a publisher. Stories now are culled and culled by editors in order that all the "hot" spots may be cleaned out of the manuscript. Some of them are even editing out the word passion as undesirable. However, the beginner in confession writing must not be afraid to have his hero kiss the heroine longer than two seconds. "Kisses that burn themselves into the very heart," and "touches of the hand that set the spine tingling pleasurable," must not be overlooked. An editor will often buy a sex story for the "hot" stuff in it, and then get "cold feet" and cut out the very element that made him buy it.

The best way to keep one's conscience clear—if he has a conscience—is to write confessions that depend upon pathos for their appeal and not on pure sex. A few sex touches suffice. The public still is clean-minded enough to enjoy a heartthrob that is not denatured with primeval lust. Enough of the world is actually rotten without creating more rottenness in print.

A FEW remarks about the market may not be amiss. *True Confessions* has been the most highbrow of the lot. Writers

like Mm. H. Hamby and Ralph Goll make this market with genuinely worth-while stuff. It is, however, turning away from confessions to more general types of fiction, and changing its name accordingly. *Smart Set* will probably grow more highbrow in time, but it uses the simpler type of story, and it will pay authors to write the "factory for girl" stuff for it as well as that others almost wholly devote their pages to that type.

Secrets Magazine usually returns manuscripts with the excuse of being overstocked. *True Story* and *True Romances* are sure pay, but are slow in action. It seems as if publishers of such successful magazines ought to realize the injury they do themselves by treating authors as they do. *Excella* is a promising newcomer, paying high rates and treating an author fairly and squarely. "*I Confess*," while paying low rates, is very decent to deal with. It is fairly prompt in action, and the editors write courteous letters. *New Sensations*, born recently, and using fiction of the fluffy type as well as confessions, has an honest publisher backing it, and a writer may be

assured of fair treatment by submitting to him. For rates and addresses of the magazines above mentioned see *The Handy Market List* in quarterly issues of this magazine, undoubtedly the best list of its kind being circulated today.

THE days of the "true story" magazines are numbered, but there is no reason why writers should not profit while these millionaires scrap with one another. The assertion that writing confessions ruins one for writing fiction is all poppycock. The training is beneficial, and I hope there is no dub so brainless that he could get his techniques mixed. Also, this idea that the writer of "true" stories can't write anything else is a fallacy that needs a dose of TNT. Any number of successful fiction writers today are turning loose on confessions now and then as a sort of pop-off valve for their sentiments. And, you may be assured, a lot of them come with a roar and a hiss. The fellow who thinks he is disgracing a noble art by writing a simple true story once in a while needs a mental bracer.

SOME REASONS WHY MR. SHAKESPEARE OF STRATFORD MADE A SUCCESS OF AUTHORSHIP

By Roswell G. Nowrey

Dean of Instruction, Blue Mountain College, Blue Mountain, Miss.

1. *He started his stories with a bang.* Examine the first scene of *Macbeth*. "An open place. Thunder and lightning." In less than a dozen lines the witches make their appointment to meet with Macbeth at the close of the battle then raging. The emotional tone and the dramatic pitch that are to be kept throughout the play have been struck. The action has been launched.
2. *He started his conflicts early, and outlined the opposing sides clearly.* In the first eighty lines of *Othello*, Iago and Roderigo make their compact for the destruction of the Moor, and begin the execution of their plans.
3. *Shakespeare gives his hero a dominant character trait which is at once his strength and weakness.* It tags him, and explains his action throughout the play. In *Hamlet* this trait is melancholy lassitude; in *Macbeth* it is unscrupulous ambition; in *Coriolanus* it is haughty pride.
4. *With Shakespeare, character, action, and plot are inseparable.* Character is delineated only through action. No action is admitted except that which both delineates character and advances the plot.
5. *Shakespeare never preaches.*

As a Boy Reads

By Russell Gordon Carter

*Of the editorial staff of The Youth's Companion, author of the "Bob Hanson" Books,
"Patriot Lad" Series, etc.*



RUSSELL G. CARTER

about the cats?"

"Yeh," he replied; "that one was slick, wasn't it?"

"Remember who wrote it?" I inquired.

No, he didn't remember; he hadn't noticed. He hadn't noticed who had written any of the others, though almost all of them were "slick." When I told him that I had written the story about the cats he said, "Gee, did you write that? Write some more like it."

That boy, I think, is typical of most boy readers. With them the story's the thing. They judge a piece of work, not by the name under the title, but by its intrinsic merit.

What is it that leads a boy to choose a story from among, say, a dozen others? If the stories are illustrated, probably the pictures that make the best appeal are the main deciding force. The next thing is the title; a good title to a boys' story, particularly if it has no illustrations, is as important as a good headline to a news story. The name of the author—especially if it is a name like Henty—does induce a good many boys to read a story, but it will not make them like it, or lead them to believe that they like it, which amounts to the same thing.

That is where boys differ from adults. Adult magazines can feed their subscribers

NOT long ago I was discussing with a boy friend the current issue of a popular magazine for boys. His likes and dislikes were clear-cut; to him the stories in the magazine were either "slick" or "rotten." I happened to have a story in that issue, and I said: "Did you read the one

on big names. Usually adult stories signed with a big name are good; sometimes they are poor. But whether they are good or not, subscribers will read them; and many an undiscriminating adult, having read a poor story by a prominent author, is satisfied that he has read something worth while. For them the name's the thing.

Since boys have such slight regard for big authors, why is it then that some boys' magazines seek big names? Because, in the first place, big names appeal to the parents, who in most cases pay for the boy's subscription. Moreover, some writers of adult fiction can turn out excellent stories for boys. Doubtless also there are a few editors who believe that boys prefer a second-rate story by a big writer to a first-rate story by an unknown.

IT follows naturally that a writer of boys' stories who has become successful is not so secure as a successful writer of adult fiction. A successful writer for boys cannot afford to turn out a story that is much below his standard. His name—and here is where a name does have value—has become a finger post pointing to good stories. If he writes a poor one, the finger post becomes less trustworthy.

I can remember my own disappointment as a boy at suddenly finding what I considered a poor story by an author whose books I had been reading with keen enjoyment. It was like a personal loss, something that was hard for me to understand; and I know that my companions who were in the habit of walking many blocks with me to the library felt as I felt. For a while after that we looked for books in another part of the library.

The moral is clear. If you are writing for boys, write the best that is in you, not only at the start, but always. For you are writing for a set of readers who see clearly and, above all things, are frank. No matter who you are, your stories are either "slick" or "rotten."

The Barrel

Out of Which Anything May Tumble

It's No Joke

—to write one that is salable, especially to one of the best markets. But with leading markets offering as high as five dollars each for available two-line jokes, and even shorter epigrams, the matter assumes importance that is hard to ignore.

The market is too well known to need a word, but this is hardly true of the almost rigid rules which may be applied in the manufacture of acceptable jokes. An examination of the categories into which practically all jokes and witty sayings fall is advised, and the initial dictum might well be that which more than one editor and reader has voiced with feeling: *We don't like puns.*

Jokes and epigrams seem to fall into well-defined classes. The examples in the following table have been selected from various humorous publications, credit given where known.

1. Reversing a common expression or proverb. Example: "When a man says he has a wife, he means a wife has him." (*Ziffs.*)

2. Variation in wording of a common expression or proverb. Example: "Women with a past never refuse a present." (*Ib.*)

3. An addition to a common expression or proverb. Example: "A woman is known by the company she keeps waiting." (*Life.*)

4. Close parallel to a common expression or proverb. Example: "An ace in the hand is worth ten in the deck."

5. Application of a common expression or word to an incongruous context. Example: "Horatius at the Bridge," with a cartoon showing a card-player defending the game against the hordes of Mah Jong fiends. (*Judge.*)

6. Literal application or incongruous explanation of a common expression or proverb. Examples: (a) "I sure am on th' bum," quoth the bedbug as he settled in the tramp's whiskers." (*Ziffs.*) (b) "A man would be crazy to go to a place like that," said the guide, pointing to an insane asylum." (*Ib.*)

7. Literal reply, or wrong meaning taken in reply to a question or statement. Example: "Is there any soup on this menu?" Reply: "There shouldn't be—I thought I wiped it all off."

8. Pure exaggeration. Example: Any one of the many references to mosquitoes which carry men off and eat them, in various localities.

9. A reply illustrating a common difficulty or embarrassing predicament. Example: Joke concerning a man who went to the matinee the day before it was scheduled, in order to find a place to park his car. (*Life.*)

Any and all of the above classifications are but applications in a specified case of the well-known elements of humor, such as exaggeration, surprise endings, and incongruities. It has been my experience that in jokes and epigrams, as well as in the somewhat longer humorous bits, *Life* and *Judge* are distinctly partial to the item that throws

a light on something of current interest. Politics and fads are desirable objects. And many puns, of course, are accepted, but usually only where a very rigid rule has been adhered to. This is: *Make your expression, or joke, really have two meanings*, and of course they must be relevant to the topic or statement being used for a reply. Example: "A bride is all right when she's well groomed." (*Judge.*) Two distinct meanings, with the value of the epigram lying in their being expressed in the one phrase. But, in this issue, just above this example of what is bought, we find an example of the kind of joke (or witty saying, for that matter) which almost always comes back. Example of what *not* to send: "Actors usually object when somebody takes their part." The defect lies in the fact that the word "part" can mean only one thing—the role. Obviously, no one, actor or any other, objects to being defended.

A glance through the humorous publications will discover a few exceptions such as the latter, but the overwhelming majority *do not change the spelling to make the point*, and have two definite meanings. The rule applies with equal force to jokes and what are distinguished as witty sayings, most of the jokes being sprung by what is said in reply to a preceding remark or question.

—Wayne G. Haisley.

Rejection Slip Statistics

(ANONYMOUS)

FOR the past year or two, I have amused myself with the interesting and often valuable pastime of tabulating my rejection slips. In a ledger which I keep I note the name of the story I am sending out; the magazine to which it is going, the date I mailed it; and the date of its return to me. For convenience I draw off, from time to time, from this ledger two tabulations of results: the first indicating, month in and month out, how the magazines grade themselves in promptness of handling stories; the second ledger showing me which of my stories linger in editorial offices and which break records in coming back to me.

Obviously, I cannot deduce any hard and fast results from my listings. There are too many indeterminate factors, such as my wisdom in selecting proper markets; the temporary slackness in editorial offices due to sickness, strikes, etc. My tabulations do, however, show tendencies, and, in this measure, they are valuable. If I've finished a story and am eager to get rapid editorial reaction on it, I'm sure to consult my lists. In case I grow uncertain as to the future market for a manuscript which has been out several times, I study my summaries and ascertain which type of publication has been most hospitable to it and then aim at another member of the same group. I'm selling stories right along with the aid of these hints. It should be noted that I live in California. A greater or less distance from the markets listed

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are never twice alike. The endeavor in each case is to give the student the kind of help that will fit his case.

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naturally would affect the time element involved in reports upon manuscripts.

The following table is self-explanatory:

Magazine	Days required for report on each story	Average
Overland Monthly.....	8	8
Household Journal.....	9	9
Today's Housewife.....	9-11	10
People's Popular Monthly.....	8-10-14	10.7
Motion Picture Magazine.....	11	11
Snappy Stories.....	11	11
Red Book.....	8-8-9-10-10-12-13-14-17	11.2
Blue Book.....	12	12
Boys' Life.....	12	12
McNaught's Monthly.....	12	12
Liberty.....	12-12-13-13	12.5
Outlook.....	11-14	12.5
Ainslee's.....	12-12-13-15	13
Clubfellow and Washington Mirror.....	13-13	13
Pictorial Review.....	12-14	13
Smart Set.....	12-12-12-13-13-14-14-15-15	13.3
Young's.....	12-13-15	13.3
Live Stories.....	14	14
Love Stories.....	14	14
Success.....	14-14	14
Ladies' Home Journal.....	14-14-15	14.3
Saturday Evening Post.....	13-14-14-14-19	14.8
Good Housekeeping.....	15-15	15
Century.....	13-15-18	15.3
Short Stories.....	15	15
Sunset.....	13-18	15.5
American Boy.....	16	16
Triple-X.....	13-14-17-22	16.5
American Needlewoman.....	16	16
Our World.....	17	17
Munsey.....	11-18-18-20	17.5
Hearst's International.....	16-16-17-17-22	17.6
Brief Stories.....	9-10-11-13-16-16-49	17.7
Cupid's Diary.....	16-20	18
McCall's.....	17-19	18
Adventure.....	18	18
Delineator.....	13-14-15-20-21-21-22-22	18.5
McClure's.....	14-15-16-16-17-18-19-19-20-20-21-22-22-24	18.7
Atlantic Monthly.....	15-21-21	19
American Legion Weekly.....	17-20-20	19
Droll Stories.....	19	19
Woman's Home Companion.....	14-16-28	19.3
Beacon.....	20	20
Harper's Monthly.....	18-19-20-20-24	20
John Martin's Book.....	20	20
American.....	17-18-19-19-22-30	20.8
Modern Priscilla.....	21	21
Cosmopolitan.....	22	22
Everybody's.....	16-18-24-24-24-24-26-27	23
Children's Hour.....	23	23
Open Road.....	18-30	24
Collier's.....	15-8-24-26-26-27-33	24.2
St. Nicholas.....	25	25
Photoplay.....	18-27-42	29
People's Home Journal.....	20-25-50	31.6
Excella.....	31	31
Saucy Stories.....	49-14	32
Child Life.....	33	33
Woman's World.....	17-29-34-55	33.5
Youth's Companion.....	36	36
Fiction Lovers.....	17-19-21-30-32-41-110	38.4
Dial.....	29-34-55	39.3
David C. Cook Pub. Co.....	19-61	39.5
Designer.....	22-31-56-62	42.5
Chicago Daily News.....	51	51
Childhood.....	53	84
10 Story Book.....	49-136	93.5

Glenn Frank, editor of *The Century Magazine*, has announced his acceptance of the position of president of the University of Wisconsin.

Perry Article Is Honored

CRASHING the Editorial Gate," by Ralph R. Perry, which was published in THE AUTHOR & JOURNALIST of March, 1925, seemed to us one of the most helpful articles that we have published thus far in the present volume.

Our judgment has been further confirmed by a request from J. W. Cunliffe, director of the Columbia University School of Journalism, for permission to include the Perry article in a new (fourth) edition of "Writing of Today—Models of Journalistic Prose," which is being prepared for the Century Company by Mr. Cunliffe and Dr. G. R. Lomer. This is a text-book which has been extensively used in American colleges and schools of journalism, and inclusion of an article in the volume is justly rated as an honor, both to the author and the publication in which it first appeared.

One Step Further

THE efficient editor is coming around to the idea of listing on rejection slips the reason for the rejection. This provides a jolly outlet for the energy of the editor, and prevents misunderstanding.

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The editors of "The Monthly" regret profoundly that your manuscript is unavailable, for the reason checked below:

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- Goddonly knows
- Editorial dyspepsia
- We have no Chinese interpreter
- Try again—we have endurance
- Expurgate—or send to College Cutups
- Ending too far from title
- None of your d— business

—Sherman Ripley.

Popular Author Lauds Market Feature

THE author of the following letter is a regular contributor of boys' stories to *The Youth's Companion* and of tales of adventure to *Adventure*, *Frontier*, and others. Incidentally he recently won the thousand-dollar first prize in a California "friendly letter" contest that was conducted by the Los Angeles *Times*.

Dear Willard:

Just received the A. & J. and hasten to tell you the new Handy Market List is worth the year's subscription to a writer who has any of the instincts of a business man.

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MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

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THE WRITER'S MONTHLY, Dept. 63
Springfield, Mass.

In the old days when I was just jimmying the magazines for the first time, such a list would have been a godsend.

I bought two books that purported to give down-to-date information on markets, but the date seemed to be about a year prior to the sale of the books in both cases. Some magazines had changed both the editorial staff and the names, since compilation. Many had changed the policy completely. A. & J. puts it all over such books, by really being there with information that has neither putrefied nor dried up.

Four times a year you offer us more than our money back.

And I remember how one issue of the thin little original of A. & J. gave me more meat at the one helping, than I had found in 150 pages by a much touted expert.

I want to "tell the cockeyed world" that Jessie Armstrong Grill of Anaheim is a marksman. She made a bull's-eye, offhand.

I deplore the tendency to nastiness displayed by many writers, but I believe that since the world has run some thousands of years with love as the better half of its social framework, love of the clean, wholesome sort in its stories is quite the proper thing.

Yours sincerely,

E. E. HARRIMAN.

Los Angeles, Calif.

FROM a writer of short-stories published in many leading magazines, whose book, "The Law of the Lean Lands," was issued by Stokes (London) this spring, and will be followed this autumn by "The Code of the Storm Coast":

My dear Hawkins:

You sure are getting out a humdinger of a magazine, old scout. When you went into the venture I didn't think it would be what it is today. But you have grown a lot since those days—and I look for more growth. If we quit growing—it's time to get busy with the shovel.

Yours as ever,

CHART PITT.

Mukilteo, Wash.

FROM a writer and professor of English and short-story writing:

Dear Mr. Hawkins:

Have I told you before what I think of your quarterly Handy Market List in its new form? I consider it worth at least the price of subscription. Then, the magazine itself being good value for the money, I should say that the combination is at the very least \$4.00 worth for \$2.00. And let me say that I should certainly pay the \$4.00 rather than be without the magazine.

Sincerely,

LYNN CLARK.

University of Southern California,

American letters sustained a great loss in the death of Amy Lowell, the poet, which occurred at Brookline, Mass., May 12th.

The Wit-Sharpener

A Monthly Exercise in Plot-building—Prizes for the Best Developments

THE "perfect" solution in the current Wit-Sharpener problem did not appear among the manuscripts submitted in the contest. It never has; but the judges are always hopeful—and if it fails to appear in future months, or years, they will continue to be optimistic. There were, however, a large number of very enticing solutions offered; many of them contained phases of drama and mystery superior to those selected as prize winners, but fell down in the matter of plausibility or for some other reason.

The problem:

John Curtiss, assistant cashier of the City National Bank, discovers a shortage on the bank books of \$90,000.

Keeping it a secret, he determines to investigate it himself. In a few days all evidence seems to point to J. J. Morgan, vice-president of the bank, and father of Gwynfa Morgan, John's fiancee, as the embezzler.

Curtiss, however, continues his investigation and soon finds that his younger brother, Charles, the head bookkeeper, is involved.

John realizes that one man or the other has committed the crime, but the real culprit has covered it so neatly that it is impossible to say which is really guilty.

Is it his brother, whom John loves as only an older brother can love a wild, somewhat ungovernable youth; or is it the father of his sweetheart?

In his study of the books, Curtiss sees that by a few simple changes, he may shift the crime from one to the other. Would it be to the guilty one?

First money is given to William J. Love, Columbus, Miss. His development has aspects of "renunciation" on the part of John Curtiss's brother Charles and rather clever craftsmanship—in covering up the real denouement with a superficial one; it also has a definite climax which is reasonably credible. It becomes more convincing with additional study.

First Prize Winner:

Curtiss feels this question is too deep for him to solve alone, and resolves to have an interview with his brother who lately has seemed more irresponsible and wayward than ever. Irritated by Charles's manner, John blurts out his charge that Charles is responsible for the shortage at the bank. Charles is silent under the charge, and John's suspicions are more than confirmed when the next day his brother fails to turn up for work. John starts into the office of J. J. Morgan to report to him that his brother is short, but with his hand on the door, he is called away by his fiancee, and he fails to see the vice-president about the matter. That day there is a wild break in the stock market. John has had a detective tracing his brother and the next morning he receives two telephone calls, one of them saying that his brother has been located, and is returning to the city, the other is from the president of the bank calling him to a

conference at once. Arrived at the conference, he is told that the shortage has been discovered, and they are looking for the criminal. Just then Charles is brought in, a most distressed, pitiful looking man. "I did the best I could, John, but I couldn't help it," he says. While the board is waiting for his confession, a messenger arrives saying that J. J. Morgan has been found dead, with a note that he had embezzled the bank's funds to speculate. Charles has been trying all the time to cover up the tracks of his brother's intended father-in-law. "It was the most I could do for you, after all you've done for me."

Dick Black, Hollywood, high school student of journalism, comes in for second award with an ingenious plot which makes it necessary for the guilty party to expose himself—thus relieving John Curtiss of his embarrassing predicament and, at the same time, recovering the stolen money.

Second Prize Winner:

John Curtis concentrated on this matter for many hours. He could not accuse his own brother, nor could he accuse Mr. Morgan, the father of the girl to whom he was engaged.

One night as he lay awake, a solution suddenly came to him. On the following morning he summoned to his office both his brother and Mr. Morgan. He told them the situation, and proposed the plan which he had thought out. He told them he knew that one of them must be guilty. He said he did not know which it was, and that he did not care, but that he would give the guilty one a chance to redeem himself. On the following night he would go to a flowerpot on his front porch and look for the money. If it was not there he would turn the matter over to the authorities.

That night, as he was reading, he heard footsteps on his front porch. His heart fluttered. He wanted to get up and see who it was, but upon second thought, he knew that he did not want to know.

Fifteen minutes afterward he went out and found the \$90,000 in the designated place. No one ever knew who took the money, and the bank went on in its usual course of business just as though nothing had happened.

Wallace J. Knapp, Maywood, Ill., who takes third prize, presents a solution that has some qualities in common with that of Mr. Love. It is a trifle conventional, however, and introduces a character not mentioned in the premise.

Third Prize Winner:

After much self-searching, John decides to try to shift suspicion to Gwynfa's father, as being better able to look after himself than John's weak brother. After making the changes, John's conscience troubles him. The bank inspector is due any moment. What right has John to damn a man without being absolutely sure of his guilt?

He erases all marks, determining to confront Mr. Morgan instead.

In the morning Gwynfa arrives with her father, on their way to the Country Club. As John is talking to her, the examiner arrives. He soon discovers the shortage. Arthur, assistant book-keeper, accuses John of doctoring the books the day before, calling Emerson, cashier and John's rival, for witness. At first Emerson cannot be found, but eventually he turns up and corroborates Arthur's charges. John is arrested.

Gwynfa breaks their engagement, saying her

father was right in his preference for Emerson. She is then seen frequently with Emerson.

Gwynfa offers to be a witness in the coming trial, though refusing to disclose her information beforehand. In the courtroom she affirms John's innocence, relating a conversation she had with Emerson who, though previously poor, had hinted his ability to give her any luxury she desired. His knowledge of all the details when the shortage had first been discovered had aroused her suspicions, and she had schemed to draw him out. The brokers whom he had mentioned to her are brought into court to testify to Emerson's large purchase of stock on margin. He cannot explain his possession of money and finally confesses the theft, releasing John to marry Gwynfa.

Wit-Sharpener for July

THIS month we are to have another "problem" contest. Readers will be required to devise problems involving the facing of great odds. The winning problems will be those which, in the estimation of the judges, place the central characters in the position of facing insurmountable, tremendous obstacles, either physical or mental, abstract or concrete. The obstacles, however, must not be entirely insurmountable. There should be indication that a way may be found to overcome the difficulties, in order that the problems may stimulate the imagination and prove suggestive to those who will later attempt to solve them.

CONDITIONS: State the problem in not to exceed 300 words. Do not submit a solution to the problem. Manuscripts must be typed or legibly written. Only one problem will be considered from each contestant. Manuscripts will be returned only if stamped envelopes (not loose stamps) are enclosed. Manuscripts must be received not later than August 1st. Winning problems will be published in the September issue. Address Contest Editor, THE AUTHOR & JOURNALIST.

Something to This

GEORGE DOUGLAS, book critic of the *San Francisco Bulletin*, made a clever retort to a compliment-seeking author who remarked, "I seem to be getting more and more popular all the time, but I think my stuff is falling off."

"Nonsense," said Douglas. "You are writing just the same as you always did. Your taste is improving, that's all."

"Lives of Great Men All Remind Us"

TEN years ago I met a friend just as he was mailing a long bulky envelope. "Love letter, Hugh?" I jokingly queried. "No," he said with some embarrassment, "it's a story. I'm sending it to *The Saturday Evening Post*."

About a year ago I picked up a copy of the *Post*. There I saw featured a story by my friend, Hugh Wiley. Took him all that time to "make" the *Post*. But he kept writing and sending stories to the magazine till he did "make" it—and he's been one of their star writers ever since.

E. S.

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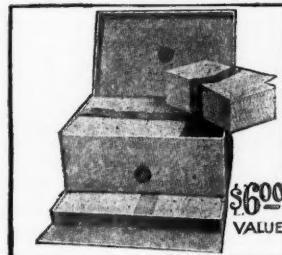
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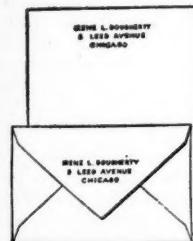
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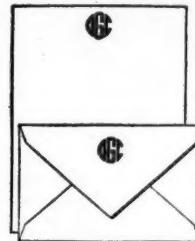
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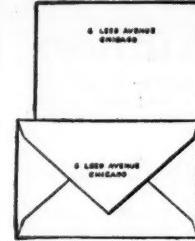
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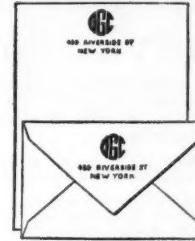
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Literary Market Tips

(Continued from Page 2)

Retail Ledger, the news-magazine of retail business management, 1346 Chestnut Street, Philadelphia, William Nelson Taft, editor, writes a contributor: "We do not use any 'if' or 'when' material, preferring to wait until developments have actually been made rather than to forecast them in advance. Our principal need at present is for illustrated feature articles of about 1500 words, with at least one good photograph. While we are interested in all lines of retail business, we cover department stores principally and always want copy dealing with the way they have solved problems of various kinds. Our rates are 1 cent a word, with an allowance of \$3 for each photograph used. All payments are made on acceptance."

All Sports, 14 E. Jackson Boulevard, Chicago, Joe Godfrey, editor, writes: "We are beginning to think of articles for the fall and winter. During these months we shall run stories featuring football, hunting, soccer, hockey, hunting with dogs, etc. We have started a department called 'Women in Sports,' and would like to put emphasis upon this."

Jobber Topics, 122 S. Michigan Avenue, Chicago, is a pocket-size publication sent out free and circulating exclusively among automobile accessory jobbers and wholesalers and their salesmen. It pays from 1 to 2 cents a word for material along its highly restricted line. "Ken" Cloud is editor.

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AGENCY DEPARTMENT. The Author & Journalist, 1835 Champa St., Denver, Colo.

The Independent Agent and Salesman, 22 E. Twelfth Street, Cincinnati, Ohio, W. E. Backus, editor, writes: "This magazine is devoted to problems of the direct salesman and agent. We want experience stories of successful salesmen; how a difficult sale was made; how a salesman climbed to the top; articles of inspiration, and those dealing with various sales angles. Occasionally we use poetry with a selling application or of inspiration to salesmen. Our feature articles and experience stories run from 2000 to 2500 words; occasionally 1500 words. Shorter articles of from 200 to 1000 words presenting some boiled-down selling point of interest also are acceptable. All articles must deal with direct selling rather than general selling; house-to-house problems will be of especial interest. Manuscripts are reported on promptly; payment is on publication." Rates are not stated.

10 Story Book, 538 S. Dearborn Street, Chicago, Harry Stephen Keeler, editor, writes: "We will, in the future, be in the market for small newspaper clippings, ranging from a few lines to as much as three inches in length, for which we will pay \$1 each, regardless of length or brevity. The idea of each clipping will be that it presents a ridiculous contradiction, or a misprint which makes the news-story have a comical and wrong meaning, or even that it be a bona fide news-story over which a droll comment can be run in the form of a single headline. For instance, a piece of a page torn out of *Secrets*, Jack Dinsmore's magazine, containing a misset title, 'Does Kisses Kill Love?' over which we ran a caption, 'Do Jack Dinsmore Study His Little Grammar?' also that recent weird and wild Associated Press story concerning a man by the name of Ballance in South Africa who saw a sea serpent with the trunk of an elephant throttle a couple of whales, and who went home while the battle was in progress for tea. Over it we ran the title 'Mr. Ballance Has a Beastly Boresome Day.' Again, we ran the Associated Press story, 'Leaning Tower of Pisa Will Fall in 1600 Years,' under the caption 'Alack and Alas.' Anything in the way of a clipping that suggests a droll line to the submitter, or which contains a humorous contradiction or a humorous misprint may be available. We prefer that the clippings be clipped a little out from the column containing the 'story' so that when we reproduce it our readers will know that it is not a 'fake' set up in our own composing room. Places in your papers where these oddities can be found are in the obituary columns, the personal columns, jobs open and jobs wanted, things for sale—especially for exchange! —and in the news-stories themselves, particularly the local news-stories.

National Cleaner and Dyer, a Dowst publication, 461 Eighth Avenue, New York, Roy Denney, editor, in addition to trade news about and for master cleaners and dyers, trade-buildings ideas, hints, stunts, etc., uses feature articles on better advertising methods by those tradesmen. Payment is at about a cent a word a couple of weeks after publication.

The Electrical Dealer-Farm Light and Power is the new name of *Farm Light and Power*, New York.

THE S. T. C. NEWS

A Page of Comment and Gossip About
the Simplified Training Course and
Fiction Writing Topics in General

VOL. 2, No. 7

JULY, 1925

EDITED BY DAVID RAFFELOCK

UNIQUE CONTEST

Criticisms of Student-Writers Indicate Value of S. T. C. Advertising

One of the most novel contests ever conducted was The Author & Journalist's Simplified Training Course Advertisement Contest for which prizes to the amount of \$100 were given to winning contestants.

This contest offered a first prize of \$25; second prize, \$15; third prize, \$10, and ten fourth prizes of \$5. The awards were in cash except the fourth prizes which were credit certificates.

Perhaps never before has an extensive advertiser conducted such a contest as that just completed by the Simplified Training Course in Short-Story Writing. A question blank containing 20 questions relative to S. T. C. advertising matter was mailed to each name on a special list of persons who had requested the regular catalogue descriptive of the training. Frank answers, not empty flattery, were requested. Contestants from all over the United States responded and the frank criticisms offered reveal that the S. T. C. has become the unquestioned leader of its field.

The gist of the hundreds of criticisms reveals the following:

Writers are not impressed by flashy catalogues, flowery language which paints tiring pictures of the ease and riches in the writing profession, or by misleading claims that thousands of dollars are to be made by every ambitious writer. Contestants were impressed by the straightforward presentation of just what the Simplified Training Course in Short-Story Writing can do for the student as brought out in the catalogue and other advertising matter. The high reputation for service to the writer which The Author & Journalist has won, served as a guarantee to many contestants that the training course in short-story writing offered by the magazine must also be everything that it claims to be. The hard work required, the serious, practical lessons, the unlimited personal attention which each student receives, and the comprehensiveness of the training, were other factors that contestants commented on favorably.

The contest reveals to the members of the organization staff of the Simplified Training Course that they are on the right track. They will continue to keep S. T. C. advertising matter free of all unfounded claims and vague, unrealizable promises. The high regard in which the S. T. C. is held throughout the United States was revealed never so clearly as through this contest.

An English novelist recently committed suicide because she ran out of ideas. She ought to have come over here and written moving-picture scenarios.—Louisville Courier-Journal.

A Few Words of Gossip With the Editor

THE WINNERS

Cash prize winners of The Author & Journalist's Simplified Training Course Advertisement Contest, which closed June 1, are the following:

1st PRIZE, \$25 Cash
Herman Dorsman, 5611 Ft. Hamilton Ave., Brooklyn, N. Y.

2nd PRIZE, \$15 Cash
Mrs. L. J. Camp, 302 N. Lincoln St., Creston, Ia.

3rd PRIZE, \$10 Cash
Alger S. Beane, P. O. Box 2364, Boston, Mass.

Ten Fourth prizes of \$5 credit certificates also were awarded.

The Simplified Training Course in Short-Story Writing has issued several very interesting circulars about fiction writing and the course. These are free and will gladly be sent to anyone interested, upon request. Please mention which circular or circulars you want.

"The Way Past the Editor," Main catalogue.

"Satisfied Students," an article by Eve W. Leary and comments by student-writers.

Letters from Harry Stephen Keeler and Arthur Preston Hankins.

"How to Write a Screenable Plot into Your Fiction Story," folder describing this unique new course.

I have just sold another story. It is called "The Bunco Expert," and was purchased by Edwin Baird, editor of Real Detective Tales. This was formerly my story, "Closed for Repairs," which had been rejected before I began the course. The course helped me to see where it was wrong in construction. I rewrote it, and it sold, first time out.

Best wishes,
G. G. G., Los Angeles.

A Chicago S. T. C. student finds the A. & J. training course of great value. "Your whole course is fine and compels a man to think," he has written. "You are a staff for the Alpine climber, and I doubt if there is a better one in the United States."

And let a scholar all Earth's volumes carry,
He will be but a walking dictionary.—Champan.

Choose an author as you choose a friend.—W. Dillon.

RESULTS OF CONTEST

S. T. C. Competition Results in Added Advantages for Students in Fiction Writing

The Author and Journalist's Simplified Training Course "Advertising Contest," recently concluded, brought forth many interesting comments on short-story training. Fiction writers from all parts of the United States took part in this contest and their answers to the 20 questions asked reveal mounting confidence and interest in the A & J training course in short-story writing.

The majority of contestants praised the S. T. C. advertising methods and the sincerity of its claims. However, a few were able to make constructive suggestions which the judges considered to be of definite value. To these were awarded prizes.

First prize winner, Mr. Dorsman of Brooklyn, pointed out that the S. T. C. catalogue could be made more effective by printing pictures of the A. & J. offices, press rooms and staff members. He also made suggestions for a new course which would be attractive to the experienced writer and to the writer interested in the literary rather than the plot story. These suggestions will be acted upon.

Mrs. Camp, winner of the second prize, suggested how some of the advertisements could be strengthened. She believed that it would be well to print many letters from students. (This we have already done in our booklet, "Satisfied Student.") She presented some advertising problems to us which are "hard nuts to crack" but which will aid materially in making the S. T. C. advertising more clear and positive.

The answers by the third prize winner, Mr. Beane, were anything but flattering. He is a newspaper man of more than 15 years of metropolitan experience, and finds that he is not easily convinced of advertising claims. However, he does believe that the S. T. C. could prove helpful and should serve to arouse and develop dormant ability. The value of his suggestions lies in their effect upon the S. T. C. advertising man. They emphasize the point of a more critical testing of "copy" necessary in order that no doubt may exist as to the exact meaning of each advertisement. Mr. Beane also made several constructive suggestions about an advanced course which could be added to the S. T. C. Such a course is already in preparation. David Raffelock, director of the training course, has been at work on the other for almost a year and is collaborating with the well-known novelist, George Loomis. The course will be unique of its kind.

McNaught's Monthly, 1475 Broadway, New York, announced in its June issue: "With the summer months coming we believe our readers would like to see more fiction, and we shall set about getting it for them. It is not easy to find stories as short as we like them with the distinctive quality that we desire, but we are going to set about a fresh search. It is our fixed purpose to make *McNaught's* informal and entertaining . . . our fourth volume shall make a fresh start in this direction. Decorative illustrations will be used to lighten the appearance and give point to stories, sketches and general articles. We are always looking for new and previously undiscovered talent, and invite contributions from writers seeking recognition."

Laughs and Chuckles Publishing Company, Ford Building, Wilmington, Del., Leonard B. Daley, editor, writes a contributor: "Our rates are arbitrary and we have no rate scale, paying our contributors only what we consider to be a fair price. If your material is worth while you will be paid in proportion to the merit of the contribution we accept."

The Western Way in News, a publication of the Western Weighing and Inspection Bureau, 1800 Transportation Building, Chicago, H. W. Arends, editor, writes: "We wish you would list our publication as being in the market for short fiction stories (1200 to 1500 words). Ours is a monthly magazine devoted to the interests of employees elsewhere engaged in railway work; therefore, we welcome human-interest and adventure stories in this line. However, others will be considered. New writers are invited to send in material, which will be paid for according to its merit and upon publication."

College Comics, 221 E. Cullerton Street, Chicago, W. Robert Jenkins, managing editor, writes. "You have listed us in your 'Handy Market List' under group B, with the note that we pay upon publication. It has been our custom to pay on acceptance."

Motor Camper and Tourist, 53 Park Place, New York, apparently is slow in dealing with authors and has held material for several months without definitely accepting or rejecting it, according to several complaints received at this office.

Editor & Publisher, formerly at 1117 World Building, has moved to the Times Building, Broadway and Forty-second Street, New York.

Verse, 1418 Wyoming Avenue, Philadelphia, a new magazine of its type, informs a correspondent that "contributions are cordially invited; payment is made immediately upon acceptance."

The Morning Telegraph, Fifth Street and Eighth Avenue, New York, G. D. Eaton, literary editor, writes: "Most of the poetry I use is in rhyme. I very, very seldom buy vers libre—a prejudice, I admit. Not likely to buy material until fall."

The Plumber's Trade Journal, 239 W. Thirtieth Street, New York, is reported to pay well and promptly for suitable material. Harold A. Heatherton, son of the founder, is managing editor, and Treve H. Collins, associate editor.

Liberty, 247 Park Avenue, New York, Richard Halliday of the staff, writes: "I notice in your Handy Market List that you quote *Liberty* as paying 2 cents a word and up. I would like to call your attention to the fact that *Liberty*, in a great number of cases, has paid the highest price ever paid for certain articles and short-stories. Taking this into consideration, I wonder if you will be able to quote *Liberty* as paying first-class rates."

Screenland, 236 W. Fifty-fifth Street, New York, Eliot Keen, editor, is in the market for articles on motion picture interests of 500 to 2000 words and short-stories with a motion picture background of 4000 to 6000 words. Payment is made at the rate of 1½ cents up on publication.

Getting Ahead Monthly, University and Wheeler Avenues, St. Paul, Minn., should be listed as paying 1¼ cent a word, the editor C. A. Blodgett, advises, this rate being figured after editing. "Payment is on acceptance, although acceptance is not made until material can be edited and scheduled for publication. The length of manuscripts should be 400 words or less. We should like more about 200 words in length. Thrift epigrams are desirable if they say something and are not 'preachey.' We need thrift stories telling what people have done with their bank accounts. No fiction is desired. Stories must deal with what other ordinary savings depositors could do too—just stories such as one depositor would tell another, first person to second person. We cover the following themes: Household economy; before investing ask your banker; saving for investment; own your home; men or women in business or in the home, with a bank account or bank in the background; thrift stories of children. Thrift verses are rarely used. We would particularly like to get in touch with savings tellers or bank officers or employees who are in close touch with what people are doing with their savings accounts, for a special department. The rate of payment is double or more. Further particulars will be given upon request, stating the writer's qualifications."

Robinson & Brown, printers, Florence, Ala., announce: "In August of this year we will launch a magazine of general interest, featuring out-of-the ordinary material. We will use stories of young love, adventure, detective, and one first-person confessional story of approximately 3000 words, each month. We want out of the usual in the way of feature articles. All correspondence should be addressed to G. Houston Brown, editor *Modern Review*, Florence, Ala. Material will be reported upon in two weeks. Payment will be made on acceptance at a fair rate."

The Olympian, San Francisco, Calif., is at present not buying unsolicited material.

Hardware Dealers' Magazine, 370 Seventh Avenue, New York, "uses 1500-word stories based on actual sales accomplishments in hardware stores, for which payment is made the fifteenth of the month following publication," write the editors. "Stories illustrated by good photos are given the preference." Rate of payment is not stated.

Starchroom Laundry Journal, 415 Commercial Square, Cincinnati, Ohio, is edited by A. Strittmatter, who stated recently to a contributor that his rates of payment for material would be advanced as rapidly as possible. When an article is particularly meritorious or if the writer has been put to considerable time and some difficulty in obtaining it, he is willing to pay liberally. He recently ordered an article and added this line: "When I send you the check for it, if you don't think it is sufficient to compensate you for the time and effort spent on it, don't hesitate to say so. I can't pay the highest rates yet, but I am doing the best I can."

Albert Klopfer, editor of *The Baker's Weekly*, 45 W. Forty-fifth Street, New York, is described by a contributor as "one of the splendid editors of this country. Courteous, prompt, knows exactly what he wants and knows how to tell you what he wants. His stated rate is somewhat under a cent a word, but he often pays more. He is in the market for special articles, but it is well to query him and outline the article first. The financial rating of the magazine is very high in the trade field."

India Rubber Review, Second National Building, Akron, Ohio, is characterized as the "American Magazine" of the rubber and tire trade. Its regular rate is about 2/3 of a cent a word or a little less, more for articles specially ordered. Ralph C. Busbey is managing editor.

Sporting Goods Journal, 9 S. Clinton Street, Chicago, H. C. Tilton, editor, pays about 1/2 cent a word and uses a considerable amount of copy. *Sporting Goods Dealer*, St. Louis, Mo., edited by Ames A. Castle, pays slightly more than the *Journal* and is said to be a little more prompt.

Jewelry publications, as a rule, do not pay very handsome rates for material. *The Keystone* is a jewelry publication issued by W. Calver Moore, P. O. Box 1424, Philadelphia. Mr. Moore is courteous, but not very prompt in payment. His rate figures out about 1/2 cent a word and he does not hesitate to cut material. *The Manufacturing Jeweler*, 42 Weybosset Street, Providence, R. I., also pays half a cent a word or less. *The Jewelers' Circular*, John Street, New York, pays slightly better rates. *The National Jeweler*, F. R. Bentley, editor, 536 S. Clark Street, Chicago, is said to pay somewhat better and more promptly.

The American Stationer and Office Outfitter, weekly, published by the Lockwood Trade Journal Co., 10 E. Thirty-ninth Street, New York, is said to be one of the oldest trade publications in this country. Its rates are low, but it uses a great deal of copy and is prompt in payment.

The American Hatter and Millinery Trade Review are companion publications under the editorial management of E. F. Hubbard, 1225 Broadway, New York. Both are alert publications. Payment is at somewhat less than a cent a word for most material, but Mr. Hubbard is always prompt and courteous in his dealings with writers.

The Christian Endeavor World, 41 Mount Vernon Street, Boston, through the editor, Amos R. Wells, writes: "We are not in need of poems. For the few purchased our paper pays usually at the rate of 25 cents a line."

Sportlife, 1926 Broadway, New York, recently purchased by Macfadden Publications, "is in the market for articles of 1000 to 2000 words on sport or persons connected with sport, short-stories of 3000 to 6000 words with a sport background, and serials with a sport setting, action not confined to field of sport," according to the editor, Edgar Forest Wolfe, who further states: "Our publication is loaded up with verse but is in the market for humorous sport anecdotes. We use material pertaining to the things men do when not working, recreation, and outdoor sports with a human-interest appeal. We want no straight sport matter—but material of general interest. We pay 1 cent a word for articles and 2 cents for fiction, on acceptance."

Vacation Magazine, Orchard Island, Ohio, seems to be overcrowded. Its editor, A. R. Farr, states to a contributor that certain manuscripts will be held, if agreeable to authors, for several months.

Giblin Feature Service, Utica, N. Y., sends this: "We are in the market for material suitable for newspaper syndication. It must be unique, extraordinary and unusual. We do not want fiction nor poems nor articles. All material must be accompanied by self-addressed, stamped envelopes."

American Cookery, 221 Columbus Avenue, Boston, is in the market for household articles of 500 to 1500 words, short-stories of 1000 to 3000 words and verse of one to six stanzas. Payment is made at \$5 per thousand words and up on publication. It does not use novelettes, serials or editorials.

Thrift, 797 Beacon Street, Boston, Joseph M. Connor, president of the Thrift Publishing Company, writes: "If you could inform your readers that we are in the market for short-stories up to 2500 words not necessarily tying up with the subject of 'Thrift,' we would greatly appreciate it. Our rates are classified as good by the few writers who have contributed to us."

American Forests and Forest Life, publication of the American Forestry Association, Lenox Building, Washington, D. C., occasionally buys illustrated articles at the rate of \$5 per printed page, making payment on publication. The editor, Ovid M. Butler, writes a contributor: "A great part of the material appearing in the magazine is contributed, although we do pay for some of the articles if they are submitted on that basis. We prefer all manuscripts to be illustrated with photographs, and favor true facts rather than fiction. We try to keep articles down to from 1500 to 2000 words."

Magazines Discontinued

Boys' Magazine, Smethport, Pa.

Cross Word Puzzle Magazine.

The Lariat.

Radio Stories, 1926 Broadway, New York.

Judicious Advertising, 400 N. Michigan Avenue, Chicago.

The Radigram, 81 Nassau Street, New York.

Royal Fashion Magazine, New York.

Work and Win and *Liberty Boys of '76*.

American Jewish News.

"They're Full of Gold Nuggets"

FOR AUTHORS AND LITERARY STUDENTS

The books below recommended and sold by THE AUTHOR & JOURNALIST contain literally hundreds of hints that will improve your literary craftsmanship and bring you better returns for your manuscript output. They will serve as the nucleus of the reference library every writer should own.

CONSCIOUS SHORT-STORY TECHNIQUE

By DAVID RAFFELOCK, Associate Editor *The Author & Journalist*. Postpaid, \$1.10

A departure from the usual volume on fictional technique. It leads the way to clear thinking so that the reader will himself be able to choose the best technical development for his story. Not a book of "should's" or "don'ts."

"Mr. Raffelock approaches the exposition of short-story mechanics from the standpoint of awareness and thereby has succeeded in presenting the fundamentals of the business with extraordinary clearness and vividness. We hazard the opinion that this unpretentious volume will yet prove to have been the pioneer in a new method of teaching short-story writing."—T. O. O'Donnell, author, and recently editor of Writer's Digest.

"I have just finished reading your Conscious Short-Story Technique, and congratulate you on its excellence and soundness, especially in your insistence upon the folly of 'types' and the sheer necessity for character development."—Charles J. Finger, noted author and editor of All's Well.

WHAT AN EDITOR WANTS

By A. H. BITTNER, Associate Editor *The Frontier*. Postpaid, \$1.10.

Mr. Bittner has unquestionably produced one of the most practical and helpful volumes ever offered to fiction writers. One of the especially instructive features is the building up of a plot from the original germinal idea to the completed short-story. Each step is clearly indicated and the final story, as accepted and published in a leading magazine, is reproduced. The chapters entitled "The Story is the Thing," "Getting That Plot," and "Action," are indispensable.

"Written by an editor who buys fiction and not by an author compiling a volume describing what editors may or may not want. Short, sane and sensible."—James Melvin Lee in Editor & Publisher.

"If Bittner's stuff had come into my hands years ago when I first tackled the writing game, the way would have been greatly smoothed for me. He makes clear so many things that were a puzzle for me until I worked them out by dint of much experience, particularly in the chapters on 'The Story is the Thing,' and 'Action.' They're worth their weight in gold to a young writer, if he'll heed them."—Merlin Moore Taylor, author and editor.

These are the first two books of the A. & J. Writer's Series. Uniformly and artistically bound, board covers. COMBINATION PRICE for both books ordered at once, \$2.10 postpaid. Either book and a year's subscription to THE AUTHOR & JOURNALIST, \$2.95. Both books and subscription, \$3.90.

OTHER RECOMMENDATIONS

Fundamentals of Fiction Writing, Arthur Sullivan Hoffman, editor of Adventure Magazine. Aimed directly at the faults which are the chief causes of rejection. Reduces the theory of fiction to the utmost simplicity. Fully understanding the basic idea, "creating the illusion," the author needs no other technique. Postpaid, \$2.15

The Business of Writing, Robert Cortes Holaday and Alex. Van Rensselaer. An especially valuable guide for the young author. Hundreds of practical rules for dealing with editors and publishers. Postpaid, \$2.15

Plotting the Short Story, Culpeper Chunn. A mightily helpful exposition of germ-plots, what they are and where to find them. Contains invaluable "plot chart." Postpaid, \$1.10

The 36 Dramatic Situations, Georges Polti. Catalogues all the possible situations that the relations of life offer the writer. A standard book. Postpaid, \$1.65

Making Your Camera Pay, Frederick C. Davis. How to make the right photographs and market them. Postpaid, \$1.10

Fiction Writers on Fiction Writing, Arthur Sullivan Hoffman. The answers of 116 leading authors to twelve vital questions regarding their working methods. Not only interesting but instructive. Companion to "Fundamentals." Postpaid, \$2.65

Modern Photoplay Writing, Howard T. Dimick. Practical and comprehensive. Includes sample synopsis of 7500 words. Postpaid, \$3.15

SPECIAL COMBINATIONS. Subscription to THE AUTHOR & JOURNALIST with any above book, \$1.85 per year extra. Subscription with two books, \$1.70 extra. Subscription with three books, \$1.55 extra.

THE AUTHOR & JOURNALIST, 1835 Champa Street, Denver, Colo.

Prize Contests

(Continued from Page 3)

Motion Picture Magazine, 175 Duffield Street, New York, is in the market for lively and authentic motion picture articles. They must have real news value. The editors write: "We also run numerous contests. The 'Unfinished Mystery Story' contest offers a prize of fifty dollars for the best solution. The 'Missing Line Limerick' contest gives ten dollars each for the best last lines. The 'Your Opinion' contest offers \$2500 in various sized prizes for the best criticisms of motion pictures. The children's department, 'Motion Picture Jr.' offers prizes for children each month. We will also consider mystery stories that have a strong motion-picture tie-up, but they must be written by someone who really knows studio life."

Wit of the World, a new publication of the New Fiction Publishing Company, 627 W. Forty-third Street, New York, is not buying original material at present, writes Kendall Banning, the editor. It will, however, award \$500 in a cover title contest announced in the first (August) issue. A similar prize of \$500 for the cover for the title will be offered for the September issue.

Opportunity, 221 W. Fifty-seventh Street, New York, offers \$5 for the best suggestion each month and \$2 for all others printed in its "Now, This Is My Idea—" department.

Columbia University Teachers' College, New York, announces that a prize of \$1000 will be awarded under the Julius and Rosa Sachs Endowment Fund for the best treatise on "The aims and methods of science teaching in the successive stages of the secondary school and the intellectual equipment of the teacher that will enable him to put these aims into practice." Submit manuscripts by December 1, 1926, to Dean James E. Russell, care of the Teachers' College.

Desk H, W. C. Douglass Limited, Foveaux Street, Sydney, Australia, offers ten prizes of £5 each, ten prizes of £2 10/ each, twenty prizes £1 each, and ten prizes of 10/ each for the best correct revision of the following sentence in which the words are mixed up: "Fountain Brand Baking Powder acknowledged popular favourite in Australia by all as the greatest and is most our friends to recommend we will use it all." Contest closes August 31, 1925.

Popular Science Monthly, 250 Fourth Avenue, New York, offers a total of \$10,000 in monthly and grand prizes for the best answers to a series of puzzle pictures. Competitors must study the pictures published in the June, July, August and September issues of the magazine.

The Gammadiion, Lock Box 624, Birmingham, Ala., a quarterly using poetry, very short stories and articles, will appear about September 1. The editor is Jack Nelson; associates, Mary B. Ward and Mary Chase Cornelius. Payment for material will be in the form of prizes only. The nature of the prizes is not stated.

College Comics, 221 E. Cullerton Street, Chicago, has discontinued its offer of prizes for humorous cross-word puzzles.

The Graphic, 25 City Hall Place, New York, pays \$1 for each recipe published. Recipes should be especially suited to a natural health building diet. Address Recipes.

Experimenter Publishing Co., 53 Park Place, New York, pays \$25, \$15 and \$10 each month for the best letters on retail sales talks, sales policy, or in a general way, suggestions which will be helpful to dealers in selling Experimenter publications. Address Editor, The Front Line.

Radio News, 53 Park Place, New York, offers \$300 for the best story within 1000 words giving actual proof that lightning ever strikes a radio aerial, causing property damage to the building, to a radio set, or both. Contest closes October 10, 1925.

American Cookery, 221 Columbus Avenue, Boston, pays at reasonable rates for contributions on home ideas and economies. Address Home Ideas and Economies Department.

The Hartford Daily Courant, Hartford, Conn., pays \$3, \$2 and two prizes \$1 each for the best jokes every week within thirty words. Jokes must not be directed at races, politics or religious groups nor must they attack law and morality. Address Local Laffs Editor.

The Columbus Dispatch, Gay and High Streets, Columbus, Ohio, pays \$25 every Monday to the contestant who submits a correct list of words missing in advertisements published and the best essay within 100 words on the business or a product of any one of the advertisers from whose advertisement a word is missing.

The Household Magazine, 700 Capper Building, Topeka, Kans., offers \$250, \$100, \$75, \$50 and \$25 for the largest lists of correctly spelled words made from the word "Americans." Contest closes July 25, 1925.

Mary Pickford, "Pickfair," Beverly Hills, Calif., offers \$50, \$25, \$15 and \$10 for the best and most helpful letters telling in what type of roles contestants prefer to see her act. No date of closing is specified.

Judge, 627 W. Forty-third Street, New York, announces that it pays \$5 on publication for "Epi-laffs" or 4-line comic-tragic epitaphs.

The Scranton Republican, 309 Washington Avenue, Scranton, Pa., pays \$15 in prizes each week for the best jokes submitted. Address Laff Editor.

Telling Tales, 80 E. Eleventh Street, New York, announces that acceptable contributions to its "Heartsease" department, will be paid for (at what rate is not stated) when the names and addresses of authors are furnished. The type of material desired is indicated by the editorial suggestion: "'A fault confessed is half forgiven.' Perhaps you labor under the shadow of some past error, or bow under the burden of some long-ago-committed sin. Perhaps in these pages you may find the balm that comes from a secret sorrow shared."

Red Pepper Publishing Co., Inc., 212 Broadway, New York, announces it is in the market for "snappy" material of all kinds and that it pays on acceptance according to what it thinks the material is worth.

CLASSIFIED ANNOUNCEMENTS

Rate, 30c a line, payable in advance. Eight words to the line. Six months in advance for the cost of five single insertions.

SUPERIOR TYPING, 50c per 1000 words; with revision, \$1.50; poems typed, 1c per line; 1 carbon. AGNES C. HOLM, 600-a E. & C. Bldg., Denver, Colo.

MANUSCRIPTS typewritten by experienced typist. Prices reasonable. F. RISER, 1283 Downing St., Denver, Colo. York 2423W.

CLEVELAND, OHIO. JEFFREY-PHELPS, 5710 Lexington Ave. Expert Typing 50c per 1000 words. Books, plays special rate. Write or phone Randolph 5497-W.

WE EXCEL in manuscript typing. Fifty cents per thousand words. Carbon copy. Satisfaction guaranteed. KEYSTONE TYPING BUREAU, Box 166, E. L. Station, Pittsburgh, Penna.

MANUSCRIPTS correctly prepared for publication. S. FRANCES GALLAGHER, Authors' Typing Bureau, 966 Edgecomb Place, Chicago, Illinois.

AUTHORS: We personalize your manuscripts; they are individual; typewritten with respect both to the writer and the editor. 50c per 1000 words. ALBERT LIPPHARD, 5249 Hunter Avenue, Norwood, Ohio.

TYPING MANUSCRIPTS. I do all kinds of typing. Work promptly and neatly done. I make a specialty of preparing authors' manuscripts for the publisher. Write for prices. ROBERT L. KINKADE, Fulton, Ill.

MANUSCRIPTS correctly prepared for publication at 50c per thousand. One carbon. Minor corrections. Prompt service. LUCY W. ADAMS, 246 W. Main St., Uniontown, Pa.

ORLANDO, FLA.—Stories neatly typed, one carbon copy, 40c M. words. C. D. GRAY, Box 1388.

FREE! "Manuscript Preparation" (including samples). FLAJSHANS', Angola, Ind.

MANUSCRIPTS neatly and accurately typed, 50c per 1000 words with copy, by an experienced typist. HELEN E. STREET, 123 N. Tenth St., Olean, N. Y.

AUTHORS: Quality typing by a professional. Markets suggested and advice freely given. Satisfaction Guaranteed. With carbon copy, \$50 per M words. LAURENCE HAYDEN OLEAN, N. Y., R. 2.

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The Saturday Review of Literature, 236 E. Thirty-ninth Street, New York, offers a first prize of \$500, second of \$250, third of \$50, fourth of \$50, and fifth of \$25, for the best essays on the probable ending of "Suspense." Joseph Conrad's last, unfinished novel, which it began to publish serially in the June 27th issue. The contest is open to anyone, except that the second prize is limited to non-professional writers. Essays should be about 500 words, although they may run to 2000 words. The closing date will be sometime in September—exact date to be announced later. Captain David W. Bone, seafaring friend of Conrad; Joseph Hergesheimer, and Prof. William Lyon Phelps will act as judges.

Real Detective Tales, 1050 N. La Salle Street, Chicago, offers a first prize of \$100, second of \$75, third of \$50, fourth of \$25, twenty-five prizes of \$5 each and one hundred of \$1 each for solutions within 500 words of a mystery serial, "When Terror Gripped the World," now running in the magazine. A special prize of \$25 will be given for a new title for the novel. Closing date, August 10.

An Ivory Soap "Quotations Contest" has been announced to continue until October 1, with prizes aggregating \$325 for the largest number of successful quotations. The quotations may be taken from any literary work in prose or poetry in the English language, from books, magazines or newspapers printed by American publishers since 1850, and the quotation must contain reference to "Ivory" where the text unquestionably refers to soap or "It Floats" or "99 44/100% pure." The first prize is \$100 for the largest number of quotations, the second prize is \$75, and the third prize is \$50. There will be ten prizes of \$10 each for the next largest lists. Prize winners will be announced not later than November 1. The form for submitting these quotations should be as follows: (a) Author's name, (b) title of book or publication, (c) name of publisher, (d) date of publication, (e) chapter and page, (f) full text of quotation. Example: "Sinclair Lewis: "Arrowsmith." Published by Harcourt, Brace and Howe, New York, 1925. Chapter XXIX, page 325: 'There were eight or ten persons of importance, male and female, looking insignificant but bearing names as familiar as Ivory Soap.'" The text used in the quotation should be sufficient to make an intelligent and intelligible statement when fully quoted. There is no restriction as to the number of words in the quotations. Collections of quotations must be written on letter paper 8½x11 inches. Each piece of paper submitted must bear the name and address of the contestant. There are no restrictions as to who may compete except that residence must be in the United States or Canada. The contest closes October 1, 1925, the post-mark of that date on the mailed letter governing the receipt of the collection in the contest. Notification of the prize winners chosen by the jury of award will be made in the newspapers of the country not later than December 1, 1925. Contestants must address their collections to William C. Bambridge, Secretary, Jury of Award, 565 Fifth Avenue, New York.

The Chicago Tribune, Tribune Square, Chicago, pays \$1 each for "What's Wrong Here" suggestions such as "Do not smoke in a public telephone booth." Address What's Wrong Here Editor.

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